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WASHINGTON GOODE, HENRY DAVID THOREAU AND CAPITAL PUNISHMENT, by Barry Kritzberg

In the "cage" of the Concord Free Public Library is a petition, in the form of a scroll (eight inches wide and two-and-a-half yards long), signed by Henry Thoreau and some 400 other Concordians.

Pasted to the back of the scroll is a newspaper clipping which states that the petition is a protest against the impending execution of Washington Goode, "a crime in which we would under no circumstances participate, which we would prevent if possible and in the guilt of which we will not by seeming assent of silence, suffer ourselves to be implicated."

Ruth Robinson Wheeler reported (Thoreau Society Bulletin #86, Winter, 1964) that the jury deliberated only thirty-five minutes--over testimony that was dubious and evidence that was circumstantial--in convicting Goode of the June 28, 1848 murder of Thomas Harding in Boston.

The petition against the execution of Goode, she conjectured, was apparently "against capital punishment" and she wondered if Henry Thoreau might have been the person who circulated the petition in Concord.

But why would 400 citizens of Concord--almost twenty per cent of the population--concern themselves over the fate of an obscure black seaman convicted of murdering a shipmate after a quarrel over a prostitute?

Concordians have had a long history of speaking out against injustice, of course, but the petitions on behalf of Washington Goode was one battle in a larger campaign for the abolition of capital punishment. The movement in the 1840's to abolish the death penalty--largely obscured, however, by other reform movements of the day--was frequently sustained by the singular efforts of Charles M. Spear, the editor of the Boston-based The Prisoner's Friend, a journal devoted exclusively to the abolition of capital punishment and reformation of the criminal.

It was Charles Spear through the pages of The Prisoner's Friend, who initiated the petition campaign on behalf of Washington Goode. Some 24,000 signatures were collected by Spear in just 17 days. The language on the back of the Concord petition is, in fact, identical with the wording suggested by Spear for such a protest (The Prisoner's Friend, p. 485, 1849).

Ruth Wheeler's surmise, then, was correct:

The Thoreau Society, Inc., is an informal gathering of students and admirers of Henry David Thoreau. Michael Meyer, president; Eric Parkman Smith, treasurer; and Walter Harding, secretary. Address communications to the secretary at State University College, Geneseo, N.Y. 14454. Dues: Students, \$10; Regular members, \$20; family membership, \$35; benefactor's membership, \$100; life membership, \$500. Dues should be sent to the Thoreau Society, 156 Belknap St., Concord, Mass. 01742. The society also sponsors the Thoreau Lyceum at that address.

the Concord petition was part of a campaign against capital punishment.

Thoreau apparently knew (or knew of) Charles M. Spear, for he seems to be the Spear alluded to in a '24 January 1843 letter to Emerson as the peace lecturer worthy of being "beaten into a ploughshare." H.D.T. Correspondence, pp. 76-78)

But did Thoreau take the petition around to the Concord neighbors?

The evidence from the pages of The Prisoner's Friend suggests, however, that he did not. Only two Concordians, A.M. Whiting and C. Wheeler, are listed as subscribers to Spear's journal (The Prisoner's Friend, March 1849, p. 324).

"C. Wheeler" could not have been Charles Stearns Wheeler, Thoreau's schoolmate, for he died in 1843. "A.M. Whiting" is probably Anna Maria Whiting, one of Concord's

abolitionist leaders. The Prisoner's Friend (July 1849, p. 506) credits "one female" with gathering the 400 signatures in Concord.

Anna Maria Whiting, then, may have been the person who circulated the Concord petition on behalf of Washington Goode.

There is one other possibility, however. The petition has the word "Men" at the top of the left column and "Women" at the top of the right column. (This, presumably, was to facilitate a count of voters, if necessary.)

The pen-strokes on the words "men" and "women" seem, to the eyes of this inexperienced observer, thinner than those of most of the signatures near the top of the petition. (I did not look further because of the fragile and deteriorating condition of the manuscript.)

The thin-pen-strokes, as well as the "e's" and "n's" in the words "men" and "women" seem to match those of the second woman signer: Caroline Hoar, wife of Thoreau's good friend, Rockwood Hoar.

THOREAU'S BASKETS: A "DOUBLE" BORROWING?, by Raymond P. Tripp, Jr.

The well-known anecdote in "Economy" about the Indian who would sell his baskets, and Thoreau's extension of it, "I too had woven a kind of basket of a delicate texture, but I had not made it worth any one's while to buy them," have long been recognized as not so sly a reference to the failure of A Week in 1849.¹ Thoreau's anecdote has been attributed to

an actual experience recorded in his journal for November 1850.² But Thoreau often mixes life with reading, and his reference to baskets may also point to two of his favorite poets, Virgil and Chaucer.³

Joseph A. Dane has recently shown that the words of Chaucer's Pardoner:

I wol nat do no labour with myne
handes,
Ne make baskettes, and lyve therby,
By cause I wol nat beggen ydelly.

(CT VI, 444-46)

By cause I wol nat beggen ydelly.

(CT VI, 444-46) may go beyond their usually acknowledged source in Faus Semblant's words in the *Roman de la Rose*, to Virgil's *Eclogue X*:

Haec sat erit, diuae, uestrum
cecinnisse poetam
dum sedet et gracili fiscellam
texit hibisco,
Pierides...(lines 70-2)

[It will be enough for your poet to have sung these things, Divine Muses, while he sat and wove a basket out of the supple shoot of the mallow.]⁴

Dane points out that *text* carries the literary implication of "text" as something woven with words and, further, that Virgil in placing the higher "idleness" of creating poetry above ordinary work (*Eclogue I*, 6) engages the age old problem of the artist in "economic" society. The Pardoner in turn uses the word *make*, which also carries poetic implication; and as it turns out, he earns his living from the poetic "begging" of his sermons. The situations of Chaucer's Pardoner and Virgil's rustic poet are, in a word, remarkably similar to Thoreau's.

Thoreau was concerned with earning a living from his craft as a writer, almost, one might say, with the problem of productive idleness. Interestingly enough, his journal entry about baskets also raises the question of "begging." He writes of poor Indians, "Theirs is not common begging. You are merely the rich Indian who shares his goods with the poor."⁵

As familiar as Thoreau was with Virgil and Chaucer, it seems unlikely that these similarities would have escaped him. Poets and preachers, for better or worse, are all begging Indians," classic, medieval, or modern. His reference to a "basket of a delicate texture," therefore, may be genuinely "double" borrowing -- from Virgil to Chaucer, and from Virgil and Chaucer to Thoreau.

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NOTES

1. See Sherman Paul, *The Shores of America, Thoreau's Inward Exploration* (Urbana: Univ. of Illinois Press, 1958), p. 322.

2. Bradford Torrey, ed., *The Writings of Henry David Thoreau*, vol. II (Boston: Houghton Mifflin, 1906), pp. 83-84.

3. For Thoreau's knowledge of Virgil see Ethel Seybold, *Thoreau, The Quest and the Classics* (New Haven: Yale Univ. Press, 1951; reprinted Archon Books, 1969). Seybold's list of Thoreau's quotations from Virgil, pp. 121-23, does not include anything from *Eclogue X*. For Thoreau's knowledge of Chaucer see Walter

Harding, *A Thoreau Handbook* (New York: New York Univ. Press, 1961) especially pp. 53, 105, and 126. Thoreau organizes his numerous journal references to Chaucer in *A Week*, pp. 366 ff., Carl F. Hovde, ed. (Princeton: Princeton Univ. Press, 1980). Thoreau's preference for "agricultural" Virgil has recently been pointed out by Robert D. Richardson, Henry Thoreau, *A Life Of the Mind* (Berkeley: Univ. of California Press, 1986), pp. 87-88.

4. "The Pardoner's Baskettes (*Canterbury Tales* VI, lines 444-6), Notes and Queries, NS, 32, 2 (June 1985), 155-156. I am citing Dane's text and translation.

5. *Journal*, II, p. 83, for November 1850

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ADDITIONAL THOREAU REVIEWS AND COMMENT, 1849-1854, by Gary Scharnhorst

I wish to supplement the bibliographies of contemporary comment about Thoreau with thirteen overlooked items published in American periodicals between 1849 and 1854. The list includes two recommendations of A Week on the Concord and Merrimack Rivers; two derogatory notices of "Resistance to Civil Government" upon its first appearance in Aesthetic Papers; and four hitherto unknown reviews of Walden.

1. "New Publications," Boston Transcript, 15 May 1849, 2:2. A review of Aesthetic Papers which lists Thoreau's name among the contributors.
2. "Aesthetic Papers," Boston Post, 17 May 1849, 1:6. The essay "by Thoreau is crazy."
3. "New Publications," Boston Transcript, 19 May 1849, 2:1. A pre-publication announcement of A Week copied from the New York Literary World.
4. "New Publications," New York Evening Post, 8 June 1849, 2:2. To judge from A Week, Thoreau is "a man of contemplative turn of mind, deeply imbued with German reading, so much so as to have given his reflections a German cast, but not unversed in other literature. He conducts his readers through a maze of reflections of almost desultory nature, often as agreeable as they are quaint, and sometimes running into a certain mysticism through which we do not find it always so easy to follow him."
5. "A Week on the Concord and Merrimack Rivers," Liberator, 15 June 1849, p.96. For the "amiable author" of this volume, "we have much respect. His mode of life is sui generis." Admirers of Carlyle and Emerson "will read this book with a relish; for Mr. T. writes in their vein, and to some extent in their dialect, and is a match for them in felicitous conceits and amusing quaintness;

- yet he is not a servile imitator--only an admirer, by affinity and kindred one of a trinity, having his own sphere in which to move, and his own mission to consummate."
6. Review of Aesthetic Papers, Boston Courier, 19 June 1849, 2:2. "We must dismiss Mr. Thoreau, with an earnest prayer that he may become a better subject, in time, or else take a trip to France, and preach his doctrine of 'Resistance to Civil Government' to the Red Republicans."
 7. "The Massachusetts Quarterly Review," Christian Inquirer, 22 December 1849, 2:7. The December issue of the Review contains a "witty notice" of Thoreau's A Week by James Russell Lowell which is "a sort of plea for the 'Poetry of Common Life.'"
 8. "The Fire Island Robbers," Boston Transcript, 31 July 1850, 2:3. According to the New York Tribune, Thoreau has abandoned his unsuccessful search "for the body and manuscripts of Madame Ossoli," though before leaving New York "he posted up notices in all public places, offering a reward for either."
 9. Colonna (pseudo.), "Our Massachusetts Correspondence," New York Herald, 3 November 1852, 2:6. Thoreau, one of "the notabilities of Concord," once sounded Walden Pond and "found its depth to be 103 feet."
 10. "New Publications," review of Walden, Springfield Republican, 23 August 1854, p.2. "This is a journal and account of an ascetic life, passed in the woods near Concord, Mass. It opens with a dissertation on the economy of life and the wants of human nature, which is rather radical and austere."
 11. "Walden, or Life in the Woods," Home Journal, 2 September 1854. p. 2. This "history of a year passed on the shores of a quiet New England lake . . .abounds in pleasant pictures of forest life." The author "lives a sort of half dreamy, half active life--part philosopher, part hunter, and husbandman. There is a wealth of pure sentiment, and a graphic minuteness of narrative and description in this work, that render it, beyond doubt, among the most delightful of books."
 12. "Walden; or, Life in the Woods," Christian Inquirer, 30 September 1854, p.2. Thoreau lived "five [sic] years all alone by himself, by the side of a pond in the woods." He "has a rare gift not only of observing, but of describing all he saw and heard" there. "Whatever may be thought of his oddities, no one can deny that he has written a work full of suggestion, and having here and there considerable wisdom. Almost every page is marked by a quaint humor which few can resist, and the style throughout is singularly nervous and racy."
 13. "Ticknor, Reed and Fields," Home Journal, 7 October 1854, p. 3. Walden "records the experiences, physical and moral, of a hermit of Concord." It "is remarkable for its graphic descriptions, its original vein of reasoning, and its earnest introspection: a work derived from solitude and nature is a rarity in American letters; and no contemplative or imaginative reader can fail to discover in its pages refreshment and delight."

HENRY FORD, TRANSCENDENTALIST, by Jim Dawson

At first glance, it might seem odd to compare the two Henrys: Ford and Thoreau. What could a self-made billionaire have in common with a man who built a house for \$28.12½? Well, at one time a new Model T runabout cost only \$260 and was one of the most durable and inexpensive cars ever made. It was just as much a statement of Ford's philosophy as WALDEN was of Thoreau's. Both men were strongly individualistic and each firmly believed in simplicity and self reliance.

Ford was born in 1863, the year after Thoreau's death. He likely became acquainted with Thoreau through his friendship with naturalist John Burroughs. Burroughs took Ford to Walden Pond and Ford had carved over the fireplace in his mansion a paraphrase from WALDEN, "Chop your own wood and it will warm you twice". Thoreau was said to have been one of Ford's favorite authors.

In Ford's ghost written autobiography MY LIFE AND WORK (Garden City Publishing Co., N.Y.; 1927) many of Ford's ideas show a transcendentalist bent and echo similar ideas in WALDEN:

p.2 "We waste so much time and energy that we have little left over in which to enjoy ourselves. Power and machinery, money and goods, are useful only as they set us free to live".

p.13 "My effort is in the direction of simplicity...Our clothing, our food, our household furnishings- all could be much simpler than they are now and at the same time be better looking...I do not mean that we should adopt freak styles. There is no necessity for that...Real simplicity means that which gives the very best service and is the most convenient to use".

p.14 "A deal of poverty grows out of the carriage of excess weight".

p.44 "I grant that public opinion is a powerful police influence for those who need it."

p.53 "To carry a few tons of humanity from New York to Chicago, the railroad builds a train that weighs many hundred tons, and the result is an absolute loss of real strength and the extravagant waste of untold millions in the form of power".

p.56 "It is extraordinary how firmly rooted is the notion that business-continuous selling- depends not on satisfying the customer once and for all, but on first getting his money for one article and persuading him he ought to buy a new and different one".

p.210 "Philanthropy, no matter how noble its motive, does not make for self reliance. We must have self reliance".

Ford greatly valued his friendship with Burroughs and once gave him a new car. If Thoreau had been living, it is possible Ford would have given him a car, too. Whether or not it would have been accepted, we will never know, but

the thought of Thoreau and Channing rattling around the countryside in a Model T with Channing's dog in the back seat is an amusing and memorable one. Imagine a garage at Walden Pond!

Probably Thoreau would not have accepted the car. After all, as he wrote in WALDEN, "A man is rich in proportion to the number of things which he can a Ford to let alone".

THOREAU'S INFLUENCE ON ELBERT HUBBARD'S 'FORBES OF HARVARD', by Douglas R. Capra

(Editor's Note" For an earlier article on Thoreau's influence on Hubbard see Bulletin 181)

Elbert Hubbard's third novel, FORBES OF HARVARD, was written in 1893 and published in 1894, while the author was immersed with Concord and the transcendentalists, particularly Thoreau. This was a frantic year for Hubbard who, in effect, had two wives: Bertha, his legal spouse in East Aurora, and Alice, his mistress, in Potsdam. He was traveling much, collaborating with Alice on the novel, working for B.O. Flower's Arena Publishing Company in Boston and, generally, neglecting his courses at Harvard, where he was enrolled as a special student. By December he had quietly withdrawn from the university⁽¹⁾

In 1903, shortly after his divorce from Bertha and just before his marriage to Alice, he subtly commented on this period of his life in his LITTLE JOURNEY on Henry Ward Beecher: "The worst about a double life is not its immorality -- it is that the relationship makes the man a liar. The universe is not planned for duplicity -- all the energy we have is needed in our business, and he who starts out on the pathway of untruth, finds himself treading upon brambles and nettles which close behind him and make return impossible." As in this case, some of Hubbard's LITTLE JOURNEYS tell us more about the author than about the subject under discussion. (2)

If FORBES OF HARVARD appears somewhat confused, fragmented and directionless, perhaps it is because Hubbard was in that condition when he wrote it. Also, Hubbard's strength, he himself soon realized, was not in novel writing, but rather in the short essay or preachment, the lecture, and the epigram.

FORBES OF HARVARD, in part a parody of dime novels of the day, consists of a series of letters by and to Arthur Ripley Forbes (note the Emerson family names), Harvard, Class of 1852, who lives in Concord. Struck with consumption and forced to leave school to travel out West, he asks his good friends Henry Thoreau and John Holworthy to look after his widowed mother, Prudence. Pennyless and without prospects, he heads for Pike's Peak (Recall Thoreau's comment, a favorite of Alice Hubbard's: "I feel no de-

sire to go to California or Pike's Peak, but I often think at night, with an expressible satisfaction and yearning, of the arrow-headed sands of Concord." (3)

The complex, improbable plot presented in the letters introduces us to Forbes' Concord "Aunt," Marie Meredith, wealthy, philanthropic, do-gooder, a pseudo-transcendentalist, Feminist, idealist; and Forbes' soon-to-be-lover, Miss Honor Harold, known to her friends as "Goddess," "Minerva," and "Iris." We hear much of Henry Thoreau's antics, and actually visit him at his Walden home. (This Walden visit takes place in 1853, an intentional anachronism, since Hubbard knew too much about Thoreau for it to be an error.) We also meet or hear gossip about, as the plot develops ("explodes" would be a better word), Emerson, the Alcotts, Jared Sparks, O.W. Holmes, the Hosmers, Hawthorne, and General Freemont. As Forbes retreats further west, we meet his new comrades, Gooseberry Jake and Rattle Snake Pete. (4)

The novel is divided into three sections and, actually, parts one and three are quite funny. Parody and satire is another of Hubbard's strengths, and, as long as he keeps to the plot, as ridiculous as it is, he is successful. The second part, however, -- a collection of serious, philosophical love letters between Forbes and Miss Honor Harold (some of which are actual selections from letters between Hubbard and Alice) -- throws the entire book off course and made some critics wonder whether to take Hubbard seriously or in jest.

Throughout the book, the influence of Thoreau's WALDEN, A WEEK, and especially his "Friendship," "Love," and "Chastity and Sensuality," are evident. Hubbard first published "Friendship" in a Roycroft edition in 1903, then again in 1910 together with "Love" and "Chastity and Sensuality" (All three under the title of "Friendship, Love and Marriage.") The examples that follow demonstrate this influence:

From "Friendship" -- "Let the Friend know that those faults which he observes in his Friend his own faults attract. There is no rule more invariable than that we are paid for our suspicions by finding what we suspected." (p.226) From FORBES -- "We find in life just what we are looking for: the qualities we possess attract the like qualities in others." (p. 209)

From "Love" -- "The lover sees in the glance of his beloved the same beauty that in the sunset paints the western skies." (6) From FORBES -- "Last night the cloud effects on the mountains were most beautiful; the sunset filled my soul with silent joy. I thought you were with me, and I talked to you and called your attention to all this beauty..." (p.188)

Thoreau's influence on Hubbard was even more profound. "Friendship," "Love," and "Chastity and Sensuality" had much to say to Hubbard about his own failed marriage to Bertha as compared with his romantic friendship with Alice. It may be that these essays not only smoothed his conscience, but also

helped him justify his final break with Bertha and eventual marriage to Alice.

Furthermore, most historians recognize the influence of William Morris and his socialistic Hammersmith experiment on Hubbard's famous Roycroft enterprise, but little, if anything, has been written about the probable influence that Brook Farm and Thoreau's WALDEN had on Hubbard's unique village campus.

FOOTNOTES

1. Champney, Freeman, ART AND GLORY: THE STORY OF ELBERT HUBBARD. New York: Crown, 1968, p. 49; Hamilton, Charles F. AS BEES IN HONEY DROWN: ELBERT HUBBARD AND THE ROYCROFTERS, Cranbury, NJ: A.S. Barnes, 1973, p. 87.

2. Champney, p. 49

3. Hubbard, Alice, LIFE LESSONS: TRUTHS CONCERNING PEOPLE WHO HAVE LIVED. East Aurora, N.Y.: The Roycrofters, 1909, p. 123.

4. Hubbard, Elbert, FORBES OF HARVARD, Boston: Arena Publishing Company, 1894. All further quotes from FORBES come from this source. Page numbers are indicated in the text.

5. Sayre, Robert F., ed. HENRY DAVID THOREAU: A WEEK ON THE CONCORD AND MERRIMACK RIVERS, WALDEN; OR, LIFE IN THE WOODS; THE MAINE WOODS; CAPE COD, The Library of America, 1985, p. 218. All further quotes from "Friendship" come from this source. Page numbers are indicated in the text.

6. Moldenhauer, Joseph J.; Moser, Edwin; Kern, Alexander; eds. EARLY ESSAYS AND MISCELLANIES, Princeton: Princeton University Press, 1975, p. 268.

THOREAU'S MISTAKES IN THE MAINE WOODS . . .Anon.

From time to time I have noted certain errors in some of Thoreau's writings. I have wondered whether such anomalies were due to poor note-taking in the field, poor transcription of field notes, poor observation (in general not likely), or whether in many cases the text was written long--too long, perhaps--after the experience.

In THE MAINE WOODS (Princeton Edition, p.202) Thoreau writes on July 26 of seeing *Uvularia grandiflora* and the fruit of *Clintonia borealis*. This is hard to believe: much too late for one and too early for the other. *Uvularia* is an early plant, blooming in June in Maine. It is conceivable that *Clintonia* could produce a few berries in July. It blooms usually in June but is thought of more as an August fruit.

Another instance, on the 1857 trip (p.170) Thoreau writes of paddling along the west shore of Moosehead in the area of west outlet and passing the "mouth of the Kennebec." The mouth of the Kennebec is below Bath, Maine, at Popham Beach. He meant the source of the Kennebec, of course.

I have wondered if in all these examples Thoreau was calling on faulty memory at a considerable distance from the on-site experience. He turns out to be not a reliable historian, although an accurate observer.

Apparently his JOURNAL, and of course his books, were written long after the fact, and he overtrusted to memory.

THE IRISH SHANTIES AT WALDEN POND by Richard O'Connor. [Editor's note: This was written in response to a query in the Fall 1987 BULLETIN.]

Regarding the shanties at Walden built by the Irish railroad laborers--they lived all along the railroad as it was being built, but away from the population centers of the towns. Hawthorne's description of the shanties in and near Ice Fort Cove is from the period of time when the causeways were being built, the cut being blasted and dug, etc. There were two places, next to where the tracks were to go, where earth was dug from the banks for the causeways. In these two areas there were large concentrations of shanties. After the work on the railroad was ended many of the workers and their families remained in these locations, paying rent to the landowner(s). Some of these families remained through the 1850s. Many settled then in town or moved away. The two large holes in the bank next to the railroad are obvious to the walker. There were paths leading from them to the right of way that extended from Walden Street to the north side of the deep cut. The major shanty areas, one of which Thoreau called the shanty-field, are indicated on Tammis Coffin's 1986 map of Walden Reservation. The one Jim Tantillo mentions [in Bulletin 181] seems to have been very little disturbed since its occupation, and we can plainly see where the shanties stood with the earth heaped up on three sides (or possibly they were dug out of the bank that way). I would appreciate hearing from anyone who might know something more about this.

THE 1988 ANNUAL MEETING

The 1988 annual meeting of the Thoreau Society will be held in Concord on the weekend of July 9th. Among the speakers will be Eliot Emerson (showing slides of Cape Cod) and Jerome Loving. The 1988 nominating committee will consist of Robert Gross, chairman; Jane Langton, and Richard LeBeaux. Suggested nominations for secretary, treasurer, and chairman of the board may be sent to Prof. Gross at Amherst College, Amherst, Mass. 01002.

FURTHER DOCTORAL DISSERTATIONS ON THOREAU

[The full text of these dissertations may be ordered from University Microfilms in Ann Arbor, Mich. in either microfilm or bound copies.]

AN UNIVERSITY MICROFILMS ORDER NUMBER ADG86-22001. 8612.

AU KRIEGER-WILLIAM-CARL.

IN WASHINGTON STATE UNIVERSITY (0251) PH.D. 1986, 241 PAGES.

TI HENRY DAVID THOREAU AND THE LIMITATIONS OF NINETEENTH-CENTURY SCIENCE (MASSACHUSETTS).

SO DAI V47(06), SECA, PP2206.

AB This study examines the early works (1837-48) of Henry David

Thoreau in order to determine the extent to which Thoreau was

limited by the scientific thinking of his day. While he was

generally attracted to science because it emphasized comprehension

of the facts and phenomena of nature, he disliked the Baconian

science popular in his lifetime because it followed this emphasis to

the near-exclusion of any insight or "philosophy." The usual contention among Thoreau scholars is that Thoreau gradually but reluctantly left his poetic sentiments behind in favor of the rigors of science. However, this study maintains that he did not begin from an unscientific position nor was he opposed to science. Instead, he followed an old-fashioned scientific course set at least as early as his student years at Harvard and reinforced by his later eclectic reading. Along the resulting archaic lines he derived an approach through which he attempted to portray his paradoxical vision of nature: it is always changing yet it is completely unified. To describe this quality, he thought, would require a different sort of language and framework from that of the currently popular taxonomy and classification systems.

Thus, in his early Journals he worked the language and imagery of alchemy and elemental philosophy toward full expression of his scientific view in A Week on the Concord and Merrimack Rivers where the physical characteristics and elemental principle of water, as understood by alchemists and elemental philosophers, served him well to portray nature as he saw it--changing yet constant. Finally in recognition of the sublimity of this paradox, he concluded A Week in emblematic silence but, as this study argues, also having reached a point in his thinking which amounted to a comprehensive view of nature.

NOTES AND QUERIES

At the Thoreau Society sessions held in conjunction with the annual convention of the Modern Language Association in San Francisco in December, 1987, the following papers on Thoreau were read: Linck C. Johnson, "Emerson, Thoreau, and the Defense of Vocation"; Bradley P. Dean, "Thoreau's Career as a Lecturer"; Steven Fink, "As an Adversitment of Me: Thoreau's 1849 Lecture Season and the Press"; and Ronald Hoag, "Seeds and the Sublime: Thoreau's Lectures on the Wild."

A hitherto unnoticed review of A.H.Japp's THOREAU: HIS LIFE AND AIMS in the BOSTON TRANSCRIPT for Dec. 6, 1877 points out that "it was printed from plates taken from type cast by the Dickinson Foundry in this city, according to A.H.Bailey's combination-type system, and is said to be the first volume ever printed from a complete system of logotypes in any part of the world. This interesting historical fact, it seems to us, might appropriately have been stated in a note or imprint, being an incident likely to make a demand for the work in future years by bibliographers, antiquarians and others desiring to possess rare and peculiar books."

In our bulletin 177 (Fall, 1986) Raymond Borst edited a newly found circular letter sent to Thoreau on March 28, 1859 informing him that he had been appointed a member of the Harvard College Committee for Examination in Natural History. Robert Richardson now points out that there is another similar letter for 1860 in the Harvard archives under Reports of the Overseers, vol. 1, 1859-64, Academical series I, catalogue no. UA II 10.6.1 in Pusey Library. It varies slightly from the list of names in the 1859 letter.

Professor Timothy Trask (121 Longwood Street, Brockton, Mass. 02401) made a videotape of the forum on Walden Pond at our last annual meeting. (See Bulletin 180). He will make a copy of this for anyone who sends him either a blank videotape plus postage for return, or ten dollars.

David Holdorf, in a letter in the Sept. 12, 1987 CONCORD JOURNAL suggests that since the town of Concord has located its dump directly across the street from Walden Pond, it be named the "Concord Thoreau-Away."

Thomas P. Røggio's edition of the DREISER-MENCKEN LETTERS (University of Pennsylvania Press, 1981, pp. 638-9) includes Mencken's letter of April 8, 1939 to Dreiser, saying in part, "Thanks very much for the copy of the Thoreau book .[Dreiser's THE LIVING THOUGHTS OF THOREAU, 1939] Rather curiously, I know relatively little about Thoreau, and so it will be an especial pleasure to read your selections. For some reason or other, I have always felt a sort of antipathy toward him--probably because he was a New Englander and something of a transcendentalist. Looking through your collection, I am surprised by the range of his ideas. I had always thought of him as a sort of nature lover."

The LITCHFIELD COUNTY TIMES of New Milford Conn. for Sept. 25, 1987 points out that the Sam Waterston television portrayal of Thoreau for the 100th birthday of the Statue of Liberty has won an "Emmy" for technical achievement in a news documentary and that the film was photographed, not at Walden Pond, but Iron Mountain Farm in South Kent, Conn.

WPXT, the University Park TV station in Pennsylvania, has recently included a number of quotations from Thoreau on weather in its daily weather reports.

The controversy over the restoration of Walden Pond continues full blast. News items about it have appeared in SPORTS ILLUSTRATED for Oct. 19, 1987; the MIDDLESEX NEWS for Sept. 17, 1987; the NEW YORK TIMES for Nov. 29, 1987; and the CONCORD JOURNAL for Nov. 5 and Dec. 3 and 17, 1987, (the latter two including a cartoon of Walden Forever Wild and the Department of Environmental Management crushing a Mr. Everyman in their squabbling.), and Dec. 24, 1987.

The Dec. 24, 1987 CONCORD JOURNAL depicts the huge office building that will soon be built diagonally across from Walden Pond at the intersection of Routes 2 and 126.

The Oct. 22, 1987 CONCORD JOURNAL gives an account by Malcolm Ferguson of the recent visit to the Thoreau Lyceum of Professor Nikita Pokrovsky of Moscow State University. Prof. Pokrovsky has recently won the Lenin-Kosomol Prize for his biography of Thoreau which has sold 60,000 copies.

Samuel Middlebrook, in GREAT AMERICAN LIBERALS (Boston: Starr King Press, 1956, p. 69) nominates Thoreau as the "man most likely to secede."

According to Diane Ravitch and Chester Finn's WHAT DO OUR 17-YEAR OLDS KNOW? (Harper & Row, 1987) only 43 percent of our American high school students know that the fundamental theme of WALDEN is the simple life.

J. Parker Huber, author of THE WILDEST COUNTRY, will renew his conducted canoe tours of Thoreau's Maine Woods tours in August of 1988. Persons interested in participating should write him at 35 Western Avenue, Brattleboro, Vermont 05301.

According to THE INTRICATE MUSIC: A BIOGRAPHY OF JOHN STEINBECK by Thomas Kiernan (Little, Brown, 1979, pp. 138-9): Steinbeck had little interest in modern fiction; his tastes ran to the classics, and the closest he came to the modern period was his regular reading of the nineteenth-century American transcendental and pastoral writers such as Thoreau,

Emerson and Whitman. His interest in this literary-philosophical strain originated during his first winter at the Brigham estate at Fallen Leaf Lake, when Duke Sheffield sent him a copy of Thoreau's WALDEN POND. Sheffield had suggested that Steinbeck read it in order to compare the spiritual values Thoreau had developed out of his self-enforced isolation to those Steinbeck had developed out of his own. In a series of letters to Sheffield, Steinbeck had expounded on his appreciation of Thoreau's ideas and equated them to his own. His most pressing philosophical problem during the previous years had been the paradox between the individual acting from his own uniquely human impulses and the individual acting from the more herdlike animal demands of the social group to which he belonged. Thoreau had championed the individual. This did not resolve the problem for Steinbeck, but it sharpened his perception of it."

According to the CONCORD ENTERPRISE of June 28, 1905 "a battle and a lynching took place [at Walden Pond on June 25] all for the benefit of the moving picture man." Does anyone know any more details of this early filming at Walden?

A Charles M. Byron who ran a store on Thoreau Street at the time, used to blend and sell a Thoreau brand of coffee! It was advertised frequently in the CONCORD ENTERPRISE in 1909 and 1910.

Apparently, according to an old unidentified newspaper clipping boughs cut from the white pine trees Thoreau had planted above his cabin at Walden were used to decorate the church at Emerson's funeral.

According to the CONCORD ENTERPRISE of June 28, 1889 the Thoreau House [now the Colonial Inn] used to sell Thoreau Cigars! I wonder if they were made of grapevine bark as Thoreau used to make them?

Sadly a Timothy Stewart of Sudbury, 20, committed suicide by hanging just south of Thoreau's Cove at Walden Pond on Nov. 3, 1987.

In answer to our inquiry in the Fall, 1987 bulletin, Richard O'Connor points out to us that Thoreau says, "For a man needs only to be turned around once with his eyes shut in this world to be lost" in "The Village" chapter of WALDEN (Princeton Edition, 171).

The Concord Museum possesses the oldest known photographs of Walden Pond. They are stereoptican slides by D.A. Clifford of Boston of Walden Pond and Grove (which was the Fitchburg Railroad Picnic Park) in its second or third season; that is, 1867 or 1868. The views of the pond and the surrounding hills show Walden to have been very beautiful then, despite what we read about the more extensive tree-cutting in that period.--Richard O'Connor.

Jim Dawson points out to us that the phrase "midnight hags" which Thoreau uses in the "Sounds" chapter of WALDEN [Princeton Edition, p. 124] is apparently an echo of MACBETH IV. i.47.

COLLECTORS' CORNER: M. & S. Rare Books of Weston, Mass., are offering a sheaf of thirty pages of miscellaneous pages of Thoreau manuscripts for sixty thousand dollars.